

Exhibition Extraordinary!

CATALOGUE

OF

Pictures, Statues, Busts, Bronzes, &c. &c.

NOW EXHIBITING FOR SALE,

At the Great AUCTION-ROOM, Westminster.

TO WHICH IS ANNEXED

SOME CRITICAL OBSERVATIONS.



Second Day's Sale



without Reserve

Mr. DUNDONKY, *opposite the New Church, Strand.*

36. *A Camelion.* The shifting hues of the creature are done in a most extraordinary manner.

37. *The five stages of tyranny. Entering a house, seizing of papers, imprisonment, pillory, and transportation.*—Strongly executed, but the subject is too terrible for an Englishman to look at.

38. *A cabinet dinner*—still life. A hackneyed subject.

39. *The orgies of Bacchus.* The master seems quite at home in this performance; the grouping is abominable.

40. *The castle of Oppression.* A bold design.

41. *The trial of Patience.* This piece can never last long, although it has uncommonly thick varnish.

42. *Liberty*—in water colours. The figure scarcely discernible.

43. *The death of Mr. Habeas Corpus*, commonly called the Poor Man's Friend. The last agonies of this respectable old Patriot are truly affecting. The groups round his bed express neither interest nor affection for him; indeed they all seem to be drunk or asleep. This is, upon the whole, a lamentable production.

44. *The opening of a campaign*—a study: All enveloped in clouds: it also wants *perspective*.

45. *Portrait of the celebrated John Bull, Esq.* The figure shews neither spirit, sense, energy, nor even animation. There is no similitude to be traced of what he was formerly. He has more the air of a galley slave, than of a free-born Briton.

Mr. PITTMAN, *Downing-street.*

46. *Views in Ireland.* Surely more confused, incongruous masses, were never before exhibited; there is a want of *freedom*, and the *contour* is by no means correct. *The yellow* harmony is evidently too predominant, and produces a very bad effect.

47. *A Banditti intent on plunder.* There is a daring originality in this picture, which yet disgusts. The majority of the figures exhibit a set of the blackest villains that ever disgraced society. The *yellow* harmony here also destroys the purity of the whole. The colours do not appear as if they would stand, they seem to have an evanescent quality.

48. *Scene in Botany Bay.* The design is uncommonly harsh, but the groupes of suffering Patriots are peculiarly interesting.

49. *The Empress of Russia singing Te Deum for the subjugation of Poland.* An excellent idea: but the whole picture is too black, and wants relief.

50. *The murder of the innocents.* A rough and hasty attempt, that has totally failed in the execution.

51. *The King of Prussia counting over his subsidy.* The laughter in the

52. *The Emperor of Germany, ditto his loan.* } countenances of these three great men

53. *The King of Sardinia, ditto.* } is admirably given.

54. *The Georgium Sidus in eclipse.* A master piece.

55. *An Armed Nation.* There is an awful truth in the expression of this picture, that is really terrible.

56. *An alarmed nation*, (as companion to the above.) Though

there is wonderful art in this composition, it can at best be called but a miserable attempt.

57. *Caricatures of England.* Indeed Mr. Pittman has here carried the satire a little too far.

58. *Two war pieces.* Ill designed and worse executed.

59. *An invasion.* A most terrific scene. The painter here seems to have laboured with uncommon ingenuity to produce the effect.

60. *A Famine.* A shocking display of misery and despair; the rending distresses of the poor are exquisitely finished.

N. B. This piece was originally intended to have been sent to France, but owing to the present troubles in that unhappy country, will now remain in England.

61. *Drawings of all the towns in Holland.* N. B. They are already disposed of.

62. *Satan the enemy of the human race in Pandemonium.* A formidable figure with a horrible countenance. It is supposed to be a portrait of the master himself. There certainly is a strong resemblance.

63. *The Subjugation of Mankind*—a study—in *distemper*. A poor conceit, and not likely to be successful in the execution.

Mr. BISHOP, *Rochester.*

64. *A High Priest.* The arrogance of the countenance well conceived, but vulgarly expressed.

65. *The Massacre on St. Bartholomew's Day at Paris.* Painted *con amore*, the carnage delightfully finished.

66. *A Battle Piece.* Shews a true spirit of heroism, as though the artist really enjoyed the scene of rapine and destruction.

67. *Piety.* Caricature—ridiculously diverting.

68. *A Tyrant.* A bold sketch, but coarse, harsh, and disgusting.

69. *Dives with Lazarus at his Gate.* The former is encouraging the dogs to tear the latter to pieces: the desired effect has been wonderfully well produced.

70. *A Strong Gale*, with a fairer Sea in perspective, discovers great judgment; the *perspective* has been well considered.

Mr. LUFFBORE, *Bedford-Square.*

71. *The Capture of Dunkirk.* The very worst piece in the exhibition; a most disastrous *Morceau* truly; it has neither plan, nor outline, nor execution; the masses are too confused, and the shadows much too heavy.

72. *Portrait of a great Law Character in his Robes and Wig.* A hard, but rich composition. The Wig wonderful.

73. *The Miracle of the Loaves and Fishes.* This is a luxuriant performance; the extreme avidity of the crowd is very naturally given: the principal figures, however, evidently require *fore-shortening*.

74. *A Privy Counsellor examining a State Prisoner.* A Study, in black chalk, the visage ferocious.

75. *Janus.* A cast in bronze, equal to any thing.

Copied from the TELEGRAPH—and Sold by G. RIEBAU, No. 439, Strand; where may be had the Pasquinades of Pittachio, Part I. II. and Pittander, Part I. II. III. &c.